

The official publication of the Maine Arts Commission.

MAINEARTS

COMMISSION

Mag

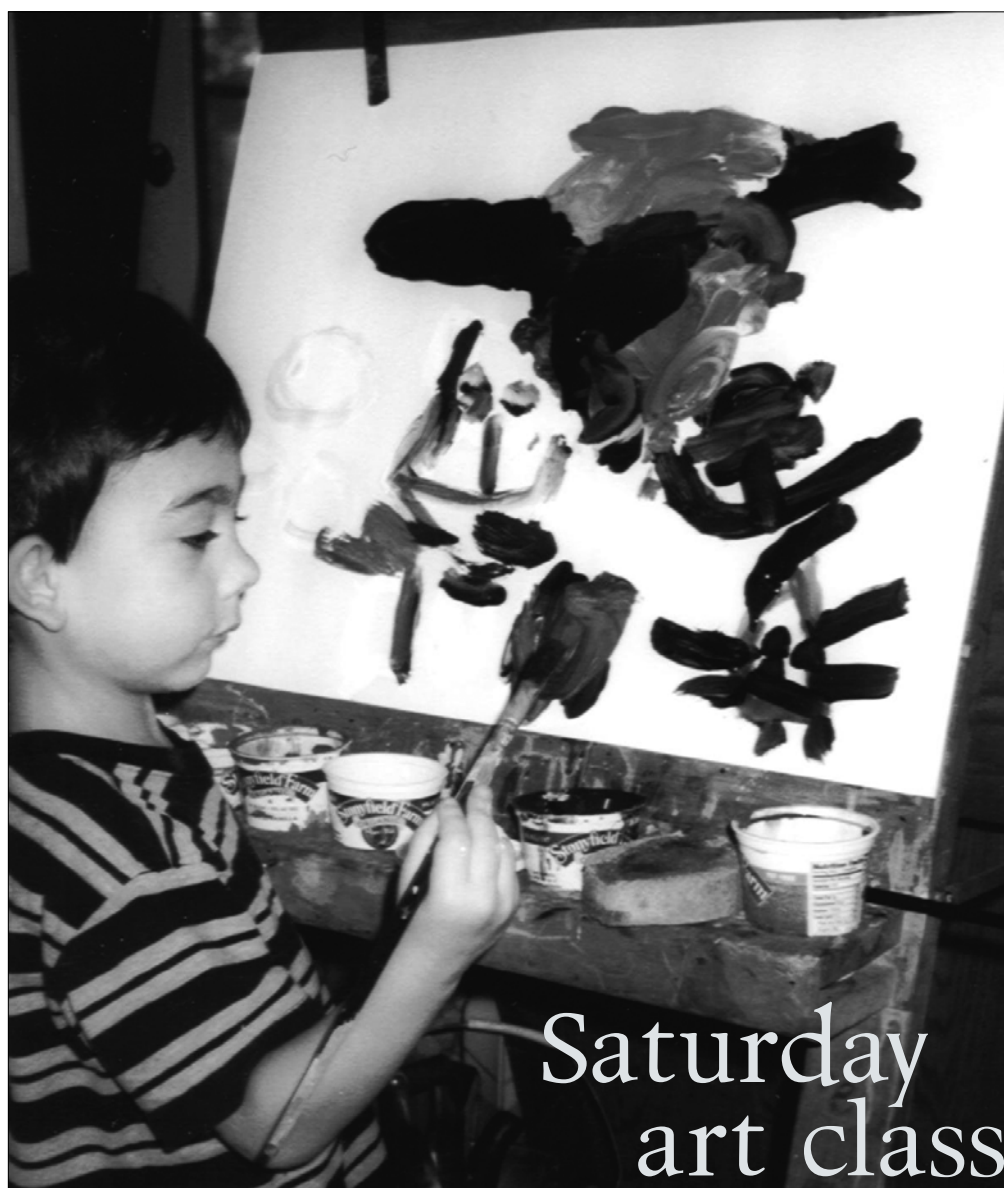
Spring 2002

Partners
in Arts
& Learning
Visions, Goals
& Praises

AIE resources

changing of
the guard at
MAAE

service-learning
& the arts



Saturday
art class

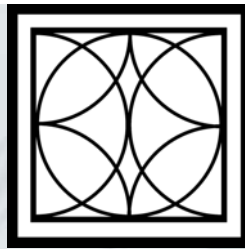
ABCs of
legislative
advocacy

grantwriting
tips

Poet Laureate
Baron Wormser

creative
abandon
remembered

The Arts in Education issue



MAINE ARTS COMMISSION

Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

GENERAL OFFICE NUMBERS:

207/287-2724 – Direct Auto Attendant
207/287-2725 – Fax
207/287-2360 – TDD
www.mainearts.com

MAILING ADDRESS:

Maine Arts Commission
193 State Street
25 State House Station
Augusta ME 04333-0025

COMMISSION ADMINISTRATIVE STAFF

Alden C. Wilson, Director
alden.wilson@state.me.us
207/287-2720

Bryan W. Knicely, Assistant Director
bryan.knicely@state.me.us
207/287-2714

Janice Poulin, Information Manager
jan.poulin@state.me.us
207/287-6571

Lisa Veilleux, Information/Technology Assistant
lisa.veilleux@state.me.us
207/287-7050

COMMISSION PROGRAM STAFF

Paul Faria, Public Art Associate
paul.faria@state.me.us
207/287-2726

Keith Ludden, Community Arts Associate
keith.ludden@state.me.us
207/287-2713

Nancy Salmon, Arts in Education Associate
nancysalmon@state.me.us
207/287-2790

Kathy Ann Shaw, Contemporary Arts Associate
kathy.shaw@state.me.us
207/287-2750

COMMISSION OTHER CONTACTS

Hannah Gregory, Publications Coordinator
hannah@shoestringgroup.com
207/828-2378

Abbe Levin, Special Projects Coordinator
abbe.levin@state.me.us
207/287-2710

Barri Lynn Moreau, Partners in Arts & Learning Coordinator
877/774-4536

PERCENT FOR ART SITE CONTRACTORS

John Chandler
Deb Krichels
Abbe Levin
Joanna Torow
Carol Trimble
Susan York

www.mainearts.com

This newsletter is available in large print format by request. All Maine Arts Commission programs are accessible; all programs funded by the Maine Arts Commission must also be accessible.

This newsletter is also available on the Maine Arts Commission website at www.mainearts.com.



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ON THE COVER

ON THE COVER

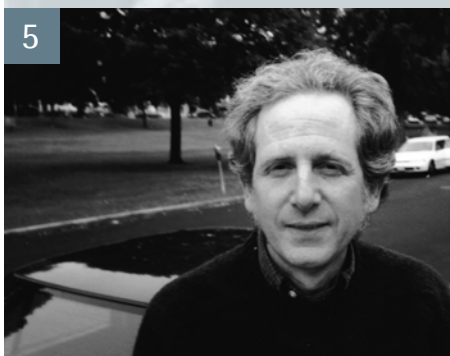
BENJAMIN RIGGLEMAN, 4, WORKS OUT FEELINGS ABOUT SPOOKS AND GHOSTS IN HIS PAINTING CALLED "A GATHERING OF SPIRITS," CREATED DURING THE HALLOWEEN SEASON. SEE PAGE 11.



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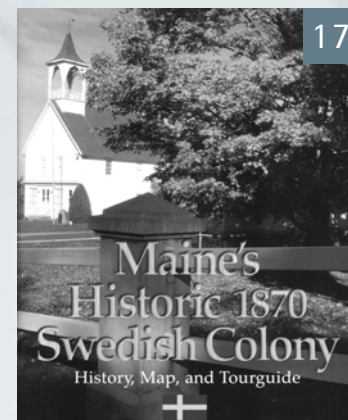
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LETTER FROM THE DIRECTOR

Welcome to our spring Maine Arts Mag, chock full of information about Commission programs and with a special focus on the arts in education. Let's start there.

We believe the Maine Arts Commission has a great deal to be proud of regarding the programs designed with the field to serve the arts in education. The Partners in Arts and Learning program (PAL), now in its second three-year cycle, serves every community in Maine that elects to participate. To date, a substantial number of communities do participate in the process that rewards good planning thereby making artists in the schools accessible to those schools large and small with fewer resources available to them. Professional development for artists and teachers also serves the entire state in partnership with statewide service organizations such as the Maine Alliance for Arts Education and VSA arts of Maine. The National Endowment for the Arts tends to agree with our self-assessment of Maine's Arts in Education program. At a recent panel review, attended by Assistant Director Bryan W. Knicely, the Endowment review panel cited Maine's exemplary planning, arrangement to tailor grants to different needs and follow through.

The Community Arts Program is busy reviewing grants for this round of local cultural assessment Discovery Research proposals and project specific Local Cultural Initiatives. The Community Arts fields will also soon benefit from the results of the evaluation of the New Century Community Program, resources from which funded an array of initiatives designed to strengthen local cultural resources and, as a result, local support for the arts. This evaluation, conducted by Mt. Auburn Associates in Cambridge, Massachusetts, will be available to all soon. An interesting preview proves what we have known from observation, namely, that the Commission's investment in building communities through the arts enhances a community's image of itself, increases audience participation in the arts and, as the highest rating, improves relationships with organizations in the community. We are very pleased that the study tells us that the investment in building social capital through the arts, so essential for the livability and economic health of Maine communities, is the highest achievement of the Community Arts Program.

In future issues we will be reporting on the state's burgeoning Public Arts program and the manner in which the Commission has engaged a cadre of experts to more efficiently meet the mounting needs for art in public buildings and spaces. Moreover, look for how we will streamline several small granting programs under the canopy of the "Artists in Community" program, one of the most popular and accessible programs supported by New Century Community funding. Ample notice will be given for deadlines next fall that we hope will make it easier and clearer for you to access resources for engaging Maine artists, arts in education programs, and community arts support.

In closing we report sadly that the State of Maine government financial situation has resulted in a (expected as of this writing) reduction of 5.9% in grant funding both this year and the year beginning July 1, 2002. These reductions will hurt granting primarily in community arts and arts in education. Our expectation is that grants will be reduced in number rather than size. Look for further announcements on the state of budget reductions as it affects the arts in Maine.

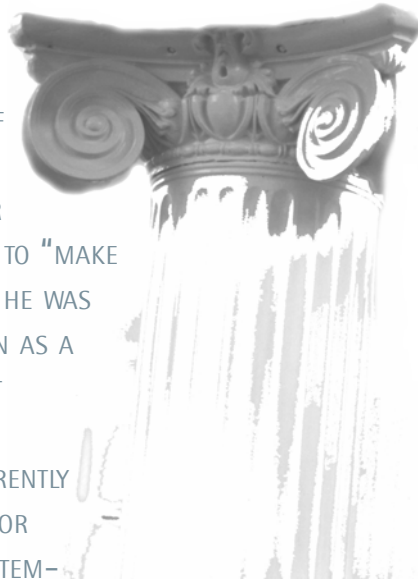
As always please feel free to contact Commission staff with your questions, comments and concerns. Our contact information is located inside the front cover of the *Maine Arts Mag*.

Best wishes,
Alden C. Wilson
Director



MESSAGE FROM SUZANNE OLSON, COMMISSION CHAIR

WITH SADNESS WE RECOGNIZE THE PASSING OF JOEL ABROMSOM, WHO DIED ON MONDAY, JANUARY 14. JOEL WAS NOT ONLY KNOWN FOR HIS LEGISLATIVE LEADERSHIP AND KEEN ABILITY TO "MAKE THINGS WORK ACROSS PARTY LINES," BUT ALSO HE WAS CONSIDERED BY THE MAINE ARTS COMMISSION AS A STALWART SUPPORTER OF THE PERCENT FOR ART PROGRAM. JOEL SERVED ON THE STATE HOUSE PERCENT FOR ART COMMITTEE, WHICH IS CURRENTLY OVERSEEING THE ALLOCATION OF \$240,000 FOR THE COMMISSIONING OF WORK BY MAINE CONTEMPORARY ARTISTS FOR OUR CAPITOL. THE FIRST MAJOR PROJECTS TO BE COMPLETED UNDER JOEL'S AEGIS IS THE SPECTACULAR NEW CONNECTOR COMPLETED BY ARTIST EVAN HAYNES OF PORTLAND IN CONJUNCTION WITH STATE HOUSE ARCHITECT RICK BURT OF DAMARISCOTTA. WITH ARCHITECT AND ARTIST WORKING TOGETHER, THE NEW UNDERGROUND CONNECTOR BETWEEN THE STATE HOUSE AND THE RENOVATED CROSS OFFICE BUILDING MAKES A COMPELLING STATEMENT ABOUT MAINE CULTURE AND HISTORY. EACH WALL OF THE CONNECTOR INCLUDES INSCRIBED INFORMATION AND REFLECTIONS RENDERED IN FRENCH, WABANAKI AND ENGLISH. JOEL'S OVERSIGHT AND CRITICAL JUDGMENT OF THE FIRST MAJOR STATE HOUSE PERCENT FOR ART INSTALLATION HAS CARRIED ON TO THE DELIBERATIONS NOW IN PROCESS FOR THE REMAINDER OF THE STATE HOUSE. WE WILL ALL MISS JOEL FOR HIS ASTUTE STATESMANSHIP AND MOST OF ALL HIS EMPATHY AND COMPASSION FOR HIS FELLOW MAN.



NEW NEA CHAIR MICHAEL HAMMOND DIES UNEXPECTEDLY

The National Endowment for the Arts has announced the death of its new Chairman Michael Hammond. Dr. Hammond assumed office as the eighth chairman of the National Endowment for the Arts on Tuesday, Jan. 22 after having been unanimously confirmed by the United States Senate on December 20, 2001. NEA Communications Director Mark Weinberg in announcing his death on January 29, issued the following statement:

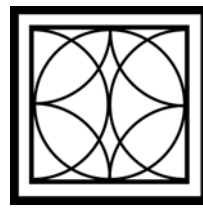
"With the deepest regret we announce the death of Michael P. Hammond, Chairman of the National Endowment for the Arts. It is a tragic loss for our nation that his tenure has been cut so short. All of us at the NEA had looked forward to his leadership, and we join our colleagues in the arts community in mourning his passing."

MAC COMMISSIONERS

SUZANNE P. OLSON, Yarmouth
Chair
JOHN M. ROHMAN, Bangor
Vice Chair

EXECUTIVE COMMITTEE:
Rebecca Swanson Conrad, Auburn
Priscilla P. Daigle, Fort Kent
Paul Doiron, Rockland
Willard J. Hertz, Yarmouth
Chuck Kruger, Thomaston
Gail R. Scott, Presque Isle
Jean M. Weber, Blue Hill

AT-LARGE MEMBERS:
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Stephen A. Cole, Damariscotta
John J. Dennis, Machias
Laura Faure, Portland
Peggy G. Golden, Portland
B. Lee Hope, Durham
Linda Farr Macgregor, Rumford Center
Stuart Nudelman, Ogunquit
J. Michel Patry, Lewiston
Lynn Thompson, Boothbay
Mark Torres, Bangor



2001-2002 calendar

MEETINGS

Maine Arts Commission (tentatively 10 am - 4pm)

Friday, March 15, 2002	Brunswick
Friday, June 14, 2002	Portland
Friday, September 20, 2002	TBA
Friday, December 6, 2002	TBA

Executive Committee (scheduled for MAC office 2 pm - 5 pm)

Thursday, February 28, 2002 (11 am - 1 pm)
Thursday, April 18, 2002
Thursday, May 16, 2002
Thursday, August 15, 2002
Thursday, November 14, 2002

Advocacy Committee

The role of the Advocacy Committee is still under discussion.
No meeting dates have been set.

Arts in Education Committee

Friday, March 1, 2002	Augusta
Wednesday, March 13, 2002	Augusta (Arts Advocacy Day)
Friday, April 5, 2002	TBA
Thursday, June 6, 2002	TBA

Community Arts Committee

Thursday, February 14, 2002	Augusta, 11 am
Thursday, May 9, 2002	11 am
Thursday, October 3, 2002	11 am

Contemporary Artist Development Committee

Thursday March 28, 2002	Augusta
Friday, March 29, 2002	Augusta
May, 2002	TBA

Public Art Committee

Tuesday, February 19, 2002	Augusta
Tuesday, May 21, 2002	Augusta

Public Relations Committee

Wednesday, February 13, 2002	Augusta
Thursday, April 18, 2002	Augusta

Artist Juries (to review Individual Artists Fellowship and Traditional Arts Apprenticeship applications).

Thursday, June 20, 2002	Portland
Friday, June 21, 2002	Portland

GRANT PROGRAM DEADLINES

[POSTMARK DEADLINES]

Community Arts (Discovery Research & Local Cultural Initiatives)

Letter of intent	December 3, 2001
Application	January 15, 2002

Individual Artist Programs

MaineArtistAccess Directory	February 4, 2002
Traditional Arts Apprenticeships	May 3, 2002
Individual Artist Fellowships	May 3, 2002
Connecting Maine Artists Scholarships	January 2, 2002
	April 1, 2002
	July 1, 2002
	October 1, 2002
MaineArtistAccess	February 4, 2002

Organizational Development

Ongoing

Professional Development Resource Grants

Workshop Presentation	May 15, 2002
Technical Assistance	October 1, 2001
	January 2, 2002
	April 1, 2002

CURRENTLY, THESE ARE THE DATES THE OFFICE WILL BE CLOSED
EITHER FOR HOLIDAYS OR OFF-SITE COMMISSION MEETINGS.

Friday, March 15, 2002	Off-site commission meeting
Monday, April 15, 2002	Patriot's Day
Monday, May 27, 2002	Memorial Day
Friday, June 14, 2002	Off-site commission meeting
Thursday, July 4, 2002	Independence Day
Monday, September 2, 2002	Labor Day
Monday, October 14, 2002	Columbus Day
Monday, November 11, 2002	Veteran's Day
Thursday, November 28, 2002	Thanksgiving Day
Friday, November 29, 2002	Thanksgiving Friday
Wednesday, December 25, 2002	Christmas Day

ARTS IN THE CAPITOL CALENDAR



JANUARY 14 TO MARCH 8, 2002

Details from Downtown Gallery

location: Blaine House

The Maine State Quarter: The Student View

location: Maine Arts Commission

Made in Maine Products

(In partnership with the Maine Products Marketing Program)

location: Blaine House

MARCH 18 TO MAY 10, 2002

Studio Connections: Maine Artists Support Maine PBS

(Sponsored by Maine PBS)

location: Blaine House and Maine Arts Commission

Made in Maine Products

(In partnership with the Maine Products Marketing Program)

location: Blaine House

MAY 20 TO AUGUST 9, 2002

Matter of Perception

(Sponsored by VSA Arts of Maine)

location: Blaine House and Maine Arts Commission

Made in Maine Products

(In partnership with the Maine Products Marketing Program)

location: Blaine House

AUGUST 19 TO OCTOBER 1, 2002

Photographs from a Maine Portfolio: Michael Alpert

(sponsored by the Art Galleries, University of Maine, Machias)

location: Blaine House

Fiber Works

location: Maine Arts Commission

Made in Maine Products

(In partnership with the Maine Products Marketing Program)

location: Blaine House

OCTOBER 21 TO DECEMBER 6, 2002

Maine Crafts Association

location: Blaine House and Maine Arts Commission

Made in Maine Products

(In partnership with the Maine Products Marketing Program)

location: Blaine House



"DOLPHIN MARINA" BY KEITH OEHMIG. OIL ON BOARD.
PART OF THE UPCOMING ARTS IN THE CAPITOL EVENT
"STUDIO CONNECTIONS: MAINE ARTISTS SUPPORT MAINE PBS."



INTERNSHIP OPPORTUNITIES @MAC!

The Maine Arts Commission regularly has internship opportunities available. Duties involve routine clerical work in the arts administration field including written and phone correspondence, assisting with program areas and materials, and other office duties. For internship opportunities and/or to discuss possible projects, please contact Bryan W. Knicely, Assistant Director, at 207/287-2714 or email at bryan.knicely@state.me.us.



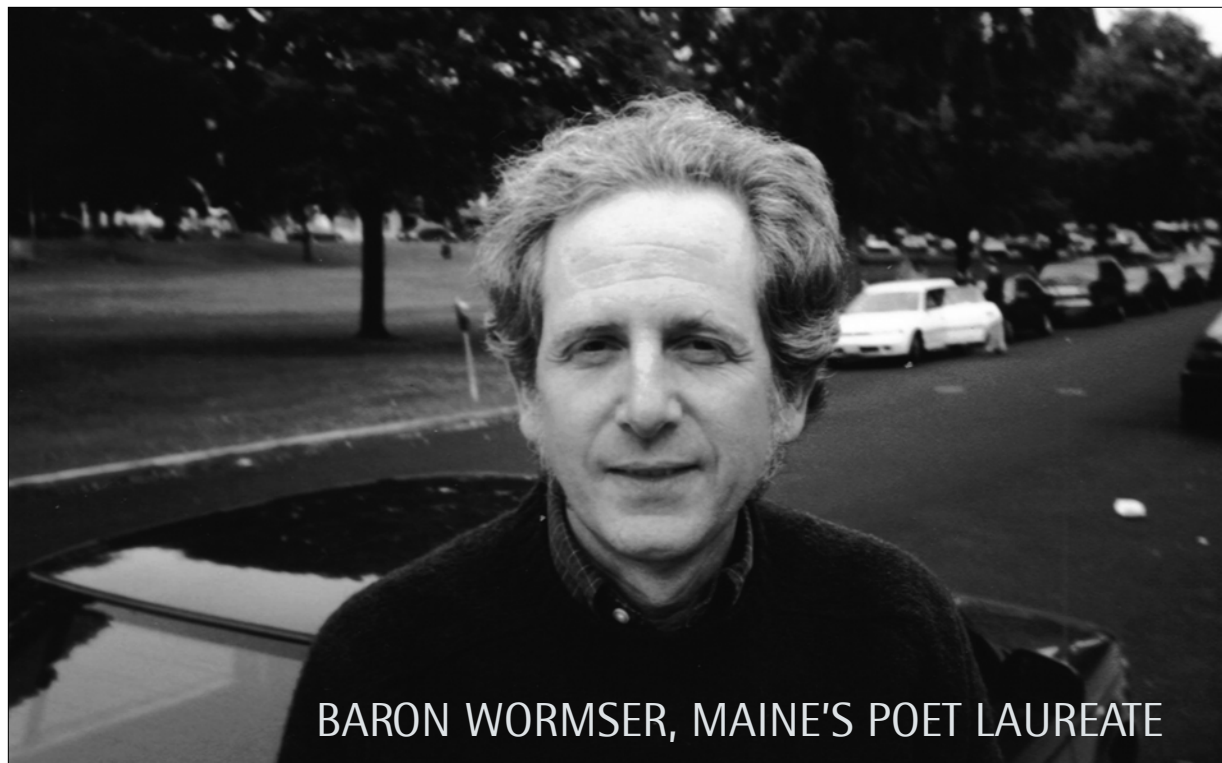
poet turns poet laureate

CONTRIBUTED BY BARRI LYNN MOREAU,
PARTNERS IN ARTS & LEARNING COORDINATOR

Baron Wormser is Maine's second Poet Laureate. He began his three-year term in 2000, following Kate Barnes in this honorary position. Baron lives and writes in Hallowell and has two grown children. He is the author of five collections of poetry and the co-author, with David Cappella, of a highly regarded text on teaching poetry entitled *Teaching the Art of Poetry* (Lawrence Erlbaum Associates, Publisher, 1999). His most recent release of poetry is *Mulroney and Others* (Sarabande Books, 2000). Baron approached the Maine Arts Commission staff about his desire to become more involved in promoting poetry in schools and communities throughout Maine. At a meeting in October, Baron and staff members brainstormed a number of possibilities from readings in legislative sessions, to visiting artist workshops in schools, to a "tour" of community libraries, to writing classes for elders, to distant-learning classes for advanced placement students. The Commission has several funding opportunities that could help schools and communities bring Baron to read, write and celebrate words with them.

How did you become Maine's second Poet Laureate? What was the process?

Basically, it's a process open to nominations. Anybody can be nominated. Then a committee made up of the Maine Arts Commission and Maine State Library staff and advisors meets, reads poetry and makes a decision. Being Maine's Poet Laureate means essentially that the committee is honoring you as a poet in terms of their judgment or opinion about your work. The position is relatively new. I'm only the second Maine Poet Laureate. There are no specific duties or functions.



Even though there's no job description or specific responsibilities with the Poet Laureate position, do you have a mission?

I am interested in teaching poetry in schools and in promoting poetry to the larger public. Teaching poetry to any level or any age student includes working with all the elements of poetry, starting with the line, metaphor, word choice. To work with younger children, you essentially do the same thing - getting them comfortable with the elements, talking about those elements before writing poetry. I expose students to different kinds of poems so they can see the range in poetry - not just rhyming, jingle-type poetry but all kinds. Some of the elements of poetry are difficult to work with - rhyme, for example. It's hard to use rhyme intelligently. Free verse is a better model because you have access to more words.

Would you like to teach again full-time?

No, I like doing the work that I am doing now, workshops in school classrooms with students and with teachers. I like working with teachers, connecting with them, especially when I'm also working with their classes. I taught a graduate course in Orono last summer and I found the teachers, regardless of what

grade level they taught, to be extremely receptive to teaching poetry.

Will you be doing more teacher training this summer?

Nothing in Maine is on the horizon. I'll be working in Kentucky this spring and summer through the national writing project.

What school(s) are you working in now?

I'm about to start in Scarborough at Wentworth Intermediate School as a poet-in-

residence. The first couple days I'll be in the classroom teaching classes and working with teachers and students. Then I'll be working with small groups of third, fourth and fifth grade students giving feedback on their poems. I'll be helping them develop a critical eye by looking at their word choice in a poem. I use a "what if" approach to help students develop their poems - "what if I change this one word in this poem?" I want them to learn to play with language and poetry and be open about how they can change things (words) to be more detailed, more concrete or change things by using a metaphor. Typically, when students write for me, they write off structured prompts rather than my telling them to "write a poem." Giving them that structure helps them gain a comfort level and confidence in writing poetry.

When did you first begin writing poetry?

When I was an adolescent. I needed to express myself. My mom was an English teacher and so poetry was always available to me. I knew that it existed. Unfortunately, today most children don't read poetry or know much about poetry. That's why there aren't more adult readers of poetry.

Poet Laureate

You write in other genres as well; why do you prefer writing poetry?

Well, it's very concise and I value that sort of emotional and formal concision. When you choose a word in a poem it has a number of meanings; it has connotation and denotation, as well as sound and rhythm. There are fairly complex levels to word choice.

What project or projects are you working on right now?

Beyond the Unit — a book about teaching poetry throughout the entire year and making poetry central to a curriculum. It's kind of a creative non-fiction piece. It's written as a journal that an English teacher has kept throughout a year. He describes what he does day by day. It attempts to put poetry in the center of the curriculum, indicating the lay of the land, dealing with all the aspects of poetry, as well as teaching. The book talks about kids' responses to various lesson plans, the teacher's personal life (because all teachers have a life outside of school), exercises, reading poems to himself or his wife, talking to his son about rock bands. It's a very difficult book to do — to get the total sense of connection with poetry. I've been working on it

intensely. I hope it's done by spring. I don't have a publisher as yet.

Do you feel any impact from September 11 on your poetry and the arts in general?

For my own work, I've always been writing about the aspects of suffering that go along with being human. I write a lot about history and the political circumstances that affect our lives. I was stunned by the events of the 11th but I've been thinking about issues surrounding the attacks for a long time. People go to poetry when something terrible happens because it is concise and powerful. I know people who have been directly affected. Poetry helps commemorate people or events in a concise, memorable fashion. Whether it will have any long term impact on the arts — I don't know.

Do other states have Poet Laureates? Do you have an opportunity to convene with them?

Only about two thirds of the states have them and their duties vary from state to state. There's no particular network for convening.

Learn more about Baron Wormser at
www.mtphiloinn.com/gallery/

A Quiet Life

BY BARON WORMSER

What a person desires in life
is a properly boiled egg.
This isn't as easy as it seems.
There must be gas and a stove,
the gas requires pipelines, mastodon drills,
banks that dispense the lozenge of capital.
There must be a pot, the product of mines
and furnaces and factories,
of dim early mornings and night-owl shifts,
of women in kerchiefs and men with
sweat-soaked hair.
Then water, the stuff of clouds and skies
and God knows what causes it to happen.
There seems always too much or too little
of it and more pipelines, meters, pumping
stations, towers, tanks.
And salt — a miracle of the first order,
the ace in any argument for God.
Only God could have imagined from
nothingness the pang of salt.
Political peace too. It should be quiet
when one eats an egg. No political hoodlums
knocking down doors, no lieutenants who are
ticked off at their scheming girlfriends and
take it out on you, no dictators
posing as tribunes.
It should be quiet, so quiet you can hear
the chicken, a creature usually mocked as a type
of fool, a cluck chained to the chore of her body.
Listen, she is there, pecking at a bit of grain
that came from nowhere.

ARTS Winners

ARTS Week is a professional development program for young artists sponsored by the National Foundation for the Advancement of the Arts.

MATT TYLER, a senior at Old Town High School, was chosen to participate in ARTS Week in Miami. Matt is a videographer and will attend Swarthmore College in Pennsylvania after finishing high school. Young artists selected to attend the ARTS (Arts Recognition and Talent Search) conference have passed the first tier of competition and are candidates for the Presidential Scholarship awards in the arts.

KATE MERRILL, a senior at Waynflete, is a writer. She was invited to participate in ARTS Week. Kate was one of 15 student writers selected from 1,500 applicants from across the United States. Students participating in ARTS Week are finalists for the Presidential Scholarship awards in the arts.

MATT TYLER



KATE MERRILL



NECAPD: *humor, energy and a huge task - artists/educators needed*

NEW ENGLAND CONSORTIUM FOR ARTIST/EDUCATOR PROFESSIONAL DEVELOPMENT

CONTRIBUTED BY SARAH HASKELL, WEAVER

In writing this article I hope to generate some curiosity, support and enthusiasm from other artist/educators to be a part of a group that is carving out policy, creating opportunities and making discoveries about professional development opportunities that exist in our rich New England artists in education community.

About 18 months ago I was invited by Nancy Salmon (Maine Arts Commission, Arts in Education Associate) and Catherine O'Brian (New Hampshire State Council on the Arts, Arts Education Coordinator) to participate in a professional development planning retreat in Newport, New Hampshire. We were to take an in depth look at the needs of, and the opportunities for, professional development for artist/educators in New England. Each of the New England states sent a representative from their state arts council and at least one artist.

During this workshop/retreat (lead by Katherine Gaffney of Arts Genesis, New Jersey) we worked to agree upon a common language, to discover what tools an artist/educator needs and what opportunities already exist to gain those tools, to understand how to evaluate and document, to identify who artist/educators need to collaborate with, and to know more about the business of being artist/educators. The subject seemed (and is) huge. But the enthusiasm and commitment of the group was equal to the enormity of the task. We agreed that artist/educator professional development was a goal that could most appropriately be addressed by collaborating across the New England region and sharing resources. We agreed to continue meeting throughout the year and forged ahead.

Over the past year, our committee met at various New England locations. We have even created an acronym for ourselves: NECAPD (New England Consortium for Artist/Educator Professional Development). We fondly call ourselves the "kneecap" group and realize that keeping our humor alive is an important part of our journey!

At our December meeting in Providence, we highlighted our mission as a group that:

- *Promotes artists-in-education as a profession, acknowledges the importance of the educator role of the artist, highlights the value of professional development for artists to funders/decision makers, ensures recognition of the AIE artist as a professional and values arts and education as a vital part of learning.*
- *Builds and creates a community of artists in New England with communication across state borders (e.g. cross-state mentorships), incorporates networking, sharing and a support system.*

Our vision is that NECAPD will become an information resource for existing professional development opportunities for artist/educators, and determine what support this profession needs to remain a vital part of each state's educational and cultural network. At some point NECAPD may become the agent for seeing that additional opportunities are developed, regionally in cooperation with other organizations, as well as state arts agencies.

So here we sit on the edge of a new year. Our group is mainly composed of arts/education staff from the arts agencies of the New England states and a few artists who participate regularly. And I think to myself, these are fine people, but we need more artist/educators on this committee. If you are interested, please contact Sarah Haskell (weaver@nh.ultranet.com), Nancy Salmon (nancysalmon@state.me.us) or Odelle Bowman (retablos@rcn.com). We welcome participation by thoughtful artist/educators.

The Arts Education program managers from the New England state arts agencies meet at least once each year to share ideas and information and to determine if there are opportunities or challenges that can be best addressed as a region. NECAPD has grown out of these annual meetings. The annual meeting is funded, in part, by the National Endowment for the Arts.

PAL: Visions, Goals & Praise

FOLLOWING ARE EXCERPTS FROM PARTNERS IN ARTS & LEARNING (PAL) PLANS AND FINAL REPORTS.

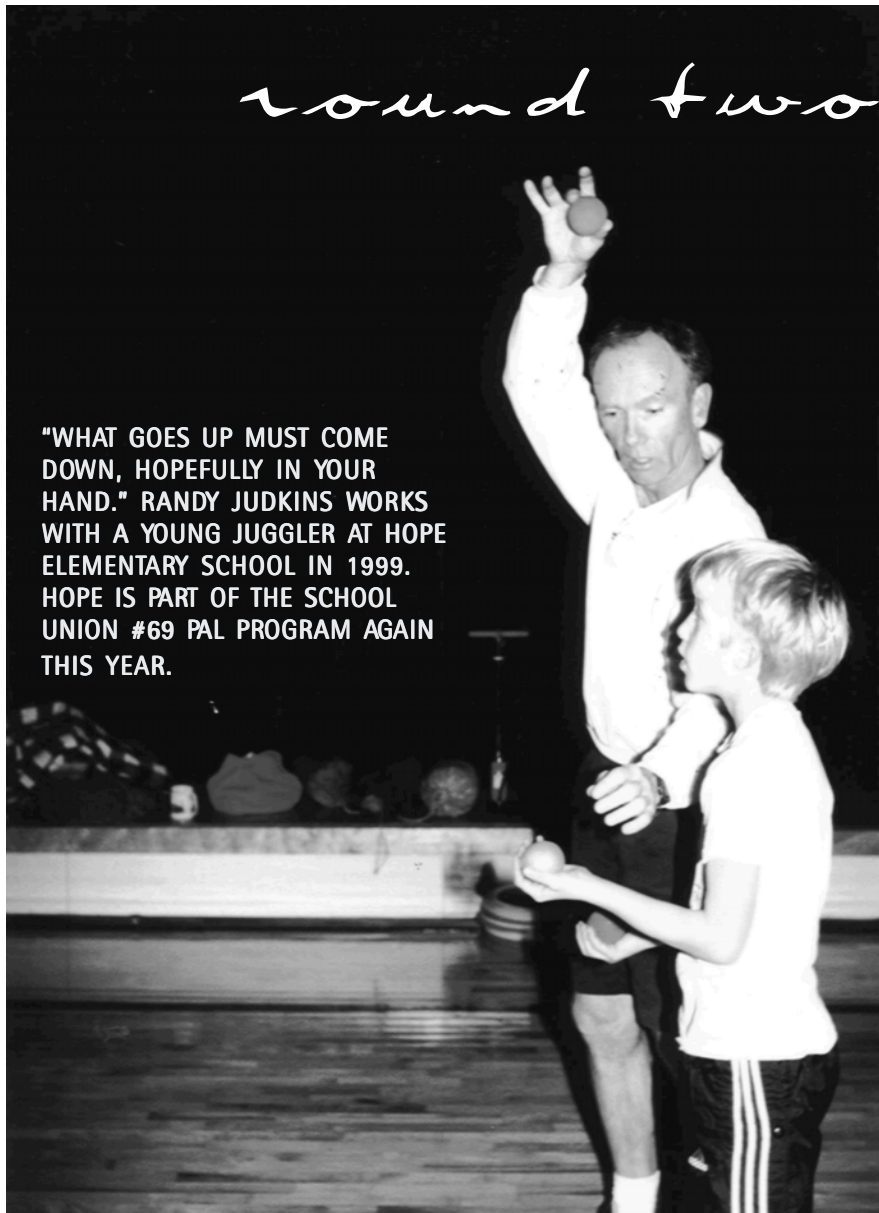
MSAD #49 (Vision) "The residents of the communities of Albion, Benton, Clinton and Fairfield will have a greater exposure and appreciation for the performing arts and students in the district schools will have opportunities

outside of the regular programming to experience artistic expression as both viewers and doers."

Old Town School Department (PAL Plan update) now has "district-sponsored professional development opportunities in the arts or arts integration for all teachers. As well, each school has an arts committee with chairs serving on the district arts committee. Since we received our first PAL grant, all schools now have several arts enrichment experiences each year...These arts enrichment activities (about 2-3 per building per year) are now sponsored by local budget funds and by community funding sources. Before...some schools had PTA funds and some had no funds and no opportunities."

PARTNERS IN ARTS & LEARNING (PAL) ENTERS SECOND CYCLE OF PLANNING AND FUNDING SUPPORT TO SCHOOLS

CONTRIBUTED BY BARRI LYNN MOREAU, PAL COORDINATOR



"WHAT GOES UP MUST COME DOWN, HOPEFULLY IN YOUR HAND." RANDY JUDKINS WORKS WITH A YOUNG JUGGLER AT HOPE ELEMENTARY SCHOOL IN 1999. HOPE IS PART OF THE SCHOOL UNION #69 PAL PROGRAM AGAIN THIS YEAR.

IN 2002, 55 SCHOOL DISTRICTS HAVE FORMED PAL TEAMS TO COMPLETE OR UPDATE AN ARTS ASSESSMENT SURVEY. THIS SURVEY INFORMATION WILL FORM THE BASIS OF A THREE-YEAR PLAN, ALIGNED WITH THE LEARNING RESULTS, FOR INCREASING EDUCATION OPPORTUNITIES IN THE VISUAL AND PERFORMING ARTS FOR ALL MAINE STUDENTS.

opportunities for their students, participate in the regular PAL process.

Throughout the past five years, the PAL planning and grant program has undergone revision and refinement thanks to suggestions made by PAL teams, superintendents, visiting artists, PAL program

staff, Arts in Education Committee members and consultants. Those suggestions have resulted in more information about PAL on the web site, PAL sites contact information, updated forms, revised timelines and more focused objectives for three-year PAL plan goals. During the current three-year cycle PAL sites are asked to focus directly on expanding or deepening arts opportunities for children by bringing visiting artists to conduct workshops or by taking children on arts field trips. While professional development in the arts is still a need for most teachers, the Commission has grants specifically for teachers' professional development. This new focus allows PAL dollars to be directed toward primary arts experiences for students.

All program guidelines, including PAL and PAL FAST TRACK, are available on the Maine Arts Commission's website at www.mainearts.com.

"LIFE IS A BALANCING ACT." THESE UNICYCLISTS WORKED WITH RANDY JUDKINS AT HOPE ELEMENTARY SCHOOL THROUGH A PAL GRANT.



Following a two-year pilot program and a successful three-year rotation, the Partners in Arts & Learning (PAL) planning and grant program began its second cycle in July 2001. In this new round, funding for the assessing and arts education planning grants has increased to \$2.25 per student. Smaller school districts are awarded at least \$1,125. Clearly these are not large grants for the task of expanding arts education. However, some districts have been very successful at using PAL grants as seed money and the planning as a way to show serious intent to other funding sources.

In the Spring of 2001, school districts in Lincoln, Kennebec, Knox, Penobscot, Piscataquis, Sagadahoc, Somerset and Waldo counties were invited to participate in PAL. Of the original 72 districts entitled to PAL funds in the last cycle of funding, 36 successfully completed the planning grant requirements, and therefore, are eligible to participate in a fast-track process in the FY'02 funding cycle. Districts that did not complete their three-year plan for increasing arts education

SEED Recognizes Maine Teachers

CONTRIBUTED BY JENIFER VAN DEUSEN

SEED IS PLEASED TO ANNOUNCE THAT 75 MAINE TEACHERS ARE BEING RECOGNIZED FOR DEVELOPING INNOVATIVE WAYS THAT INTEGRATE TECHNOLOGY SO STUDENTS ACHIEVE MAINE'S LEARNING RESULTS. These teachers, in teams or as individuals, created 50 different units of study or learning activities that enable students to meet the rigorous targets set by our state standards. These educators submitted applications in mid-November. They were honored at a gala celebration dinner on Feb. 1 at the Holiday Inn by the Bay.

Eleven of the 50 units of study/learning activities focused on the Learning Results for Visual and Performing Arts.

"We know that teachers are the best teachers of teachers, because they understand how things work in real classrooms with real kids," says Jenifer Van Deusen, director of the effort. "SEED enables Maine teachers to show others how we can use technology to open students eyes to their world. Teachers rarely get recog-

nized for their innovation and contributions. SEED celebrates and rewards teachers, and uses their homegrown expertise to enrich the professional lives of others."

Originally introduced in Maine in 1992 by the Center for Educational Services, SEED (Spreading Educator-to-Educator Developments) celebrates teachers' good ideas and creates ways for them to learn with and from each other. The selected teachers are called "Developers," since they have developed effective classroom approaches. They will help other Maine teachers adapt these ideas into their own classrooms. These "Adaptors" then receive small awards to support this implementation.

We'd like to congratulate the educators listed below with their school and the name of their unit of study. The Visual and Performing Arts units are in bold.

Kerrie Alley-Violette Fort Fairfield Middle/High School Marketing Our Community
Linda Andrews-Chute Hartford-Sumner Elementary School Real American Heroes
Barbara Bartlett & Elaine Hendrickson Skyway Middle School The Cultural Fair
Margaret Bergey Bristol Consolidated School No-Excuse Spelling in HyperCard
Lisa Bernier Dr. Levesque School Hail To The Next Edison!
Andrea Brown, Kym Granger & Elizabeth Steen Mt. Ararat Middle School Travel Through Our Global Neighborhood
Kate Cason Bowdoin Central School The Important Thing About a Pond
Kristen Cass & Dee Kopesky Camden-Rockport Middle School Creating Cubist Art in AppleWorks Draw
Merry Chapin Phippsburg Elementary School Fort Saint George in 1607
Nancy Chesley & Kathleen Hutchins Mabel Wilson School My Neighborhood from Space
Rose Church Central Grade School Talk Your Teacher into No More Homework!

Richard Colpitts & Lynet Guthrie Hartford-Sumner Elementary School Understanding Character Traits
Holly Corrado Ella Burr School Earth Friendly Art
David Cote Acton Elementary School Site Engineering Project
Catherine Davis-Tilton & Kimberly Saucier Central Middle School International Space Station
Ginny Dennison Cave Hill School Crystals, Volcanoes, and Fun!
Agnes Dodd Embden Elementary School Living Through the Past
Crystal Dorr Central Elementary School (S#74) Polar Regions
Rachel Driscoll Acton Elementary School Growing And Graphing Plants
Maryam Emami & Sonja Johnson Rangeley Lakes Regional School The Digital Artchive
Susan Falvey Jameson Elementary School Eating Through The Alphabet A To Z
Lisa Galgay & Chris Galgay Hartford-Sumner Elementary School Touring World Cities

Mary Gannaway Willard School Generation X Meets the Flintstones
Maureen Goudreau Mountain Valley High School French Video Postcard
Ree Granger Fisher-Mitchell School Science Communication. Maximized On Video
David Grant King Middle School Fading Footprints
Kimberly Haggan & Jane Harburger Reeds Brook Middle School Kid-to-Kid Connection: Maine to South America
Susan Hellewell Carrabec High School Earthsystems Science:Realtime Weather
Joel Higgins Brunswick Jr. High School Awesome African Animals
Sidney Hodgdon & Barbara Greenstone Mt Ararat Middle School Family Photo Stories
Tracy Jackson Wiscasset Primary School Libros y Amigos
Gina Jandreau Madawaska Elementary School Conserving Salmon
Judy Kaber Troy Central School Understanding Friendship and Diversity

Charlene Kohn Wells Elementary School Documentation Panels: Students Self Assess Their Learning
Marguerite Lawler-Rohner Fred C. Wescott School The Wescott Artist's Guild Website
Monique Libby & Dan Gagner Massabesic Jr. High School History Alive!
Richard Lord Presque Isle High School The Ecosystem Experience
Michael Makin Fred C. Wescott School Bubble Mania - The Scientific Method
Kim Mathews Gray-New Gloucester High School Group PowerPoint Project: Igbo People
Mari-Jo McLaughlin Fort Fairfield Elementary School Hypercomposer in the Studio
Helen Melvin Dr. Levesque School Delving Into Descendants
Rheba Michaud & Tracy Michaud Stutzman Se Do Mo Cha Middle School Teaching Local Culture and Heritage
Mary Oches Erskine Academy Antigone's Dilemma

Service-Learning & the Arts

CONTRIBUTED BY BARBARA KAUFMAN

DO YOUR STUDENTS STRUGGLE TO SEE THE PURPOSE THE ARTS PLAY IN THE "REAL WORLD?" ARE THEY MOTIVATED TO TAKE THE RISKS THAT THE ARTS REQUIRE?

Service-learning is a teaching strategy that connects classroom instruction with citizenship and community service experiences, thus engaging youth in their schools and communities. Students are challenged to identify, research and solve real problems, and then evaluate their learning and effectiveness. The Maine Department of Education sees service-learning as a powerful strategy to implement Maine's Learning Results.

Service-learning connects classroom art to the "real world" in a variety of ways. Through guided activities that often include visits from community

members or visits to community sites, students identify a local need that they can help fulfill. As a result, students use art to solve problems, broaden their appreciation of the arts and deepen their understanding of fairness, justice and empathy. Often students and their teachers become more aware of arts-related careers.

A list of actual K-12, service-learning arts projects follows. For more information, contact KIDS Consortium at 207/784-0956 or visit the web site at www.kidsconsortium.org

Arts Related SERVICE-LEARNING PROJECTS

Elementary art students take photos and create safety posters alerting the community of the dangers inherent in a newly functioning railroad crossing. They partner with a railroad employee.



Kindergarten students decide that the quilt they are making will be sent to the local homeless shelter.



High school music students study ethnic music and perform and teach younger students about the diverse cultures found in their community.



After the September 11 disasters, elementary art students talked to local firefighters and then designed and made 4'x6' felt banners to send to downtown New York City fire stations.



Middle school students work with a landscape architect to design a garden. They create tiles and sculptures to place in the garden.



High school art students, after moving into a newly built school, paint a mural of a tree upon which the guidance office hangs the post-graduation plans of all seniors. They also create banners depicting the six Guiding Principles of Maine's Learning Results to hang in the school cafeteria.



As a team, students decide that they want to make their middle school more inclusive for hearing impaired students. They interview and assess the needs of deaf students, study sign language and create labels in American Sign Language for objects and actions that impact school life (i.e., window, door, bathroom, homework).



High school arts students act as consultants to classroom teachers to integrate at least one of the arts disciplines into all projects.



High school speech-drama students partner with the Portland Fire Department and serve as fire safety educators by creating a skit which is performed for area elementary and pre-school children.

Darcy Pray
Central Elementary School (S#74)
World, Meet My School

Crystal Priest & Robyn Rich
Piscataquis Community Middle School
Storytelling Through Clay Animation

Dan Ryder
Mt. Blue High School
We Ain't No Sitcom Family

Cyrene Slegona
Cornish Elementary School
MathArts

Donna Smith
Fisher-Mitchell School
Solar Bear's Weather Watch

Bob Sprinkle
Wells Elementary School
Travel-Dolls: Windows to the World

Cindy Stevens
W G Mallett School
It's Solid!

Jennifer Stone
Carrabec High School
Travel Back in Time

Sarah Sutter
Wiscasset High School
The Sound of Pictures

Nina Sylvia
Sanford High School
Exploration: Internet

Emily Thompson
Wiscasset Primary School
Universe WebQuest

Carol Waldron & Argy Nestor
Union Elementary/Gaul Middle School
Portraits 'n Goo

Susan Weddle
Brunswick Jr High School
Constructing a Geometric Quilt Design

Mike Weiss
Yarmouth High School
Rocket Engine Test Stand

Barbara Welch
Central Grade School
Spin Me A Story

Sharon Woodsum
Cherryfield Elementary School
Live From Maine

Janie Young
Deering High School
Portraits with Props



By: Kyle Ellis/Paul LeBrun

Creative Abandon Remembered

REFLECTIONS ON THE EARLY STARTS ARTIST TRAINING CONFERENCE

CONTRIBUTED BY JANINE BLATT

Take a few moments and reflect back in time to your childhood and an early memory that left you with a feeling of creative abandon and involvement. Our playful, creative experiences in early childhood are the foundation upon which we ponder and make sense of the world. For those of us at the Early Starts Artist Training Conference, held in Freeport in October, our remembered stories magnified this point.

I once heard the phrase *meaning making* used to describe this process. I was reminded of this during the workshop. Our creative reflections as children were not separate from our *meaning making*. Indeed, our creative reflections were the base from which we began to explore and understand our surroundings and the abstract adult world. As adults we tend to separate these creative moments from the practicalities of everyday life. For children these experiences **are** the practicalities. I was also reminded that all children's play is a creative art form that builds self-esteem and self-direction and that these are the essential ingredients for life-long learning. We tend to move away from this in our adult thinking and want to give children skills rather than facilitate those "aha" moments that naturally let a process happen.

At the training conference this theoretical overview was combined with hands-on workshops that involved music, movement and the visual arts. Through our own adult explorations, we were able to experience some essential components of learning environments that all of us, children and adults, need for *meaning making*. These essential components include involvement with our senses, movement, orientation in time and space, and a sense of comfort and competency within challenge. We experienced no failures this day, only an engagement in activities that opened us into process. Any product was a natural outcome of this creative process.

The workshop reinforced my belief that the arts are an integral part of the developmental process and a basis for all learning. We need collaborative train-

ing between artists and teachers working together as facilitators to create environments that engage children in process. Their work - our work - must be based on an understanding of child development that allows for *meaning making*.

The collaboration between the Maine Arts Commission and the Office of Child Care and Head Start is important and exciting. We talk a lot in early childhood education about "developmentally appropriate" programs and "quality" childcare environments. Indeed, Maine has made strong efforts to work towards these concepts. Involving artists in the efforts is the way to go!

[Janine Blatt is a member of The Maine Squeeze Accordion Ensemble and of Full Circle Consortium. She is an Early Childhood Trainer.]



The Early Starts program is an initiative of the Maine Arts Commission and the Office of Child Care and Head Start in the Department of Human Services. The conference to train artists to work with care providers and educators of pre-school children was the first in Maine. Early Starts offers grants to bring artists into childcare facilities to help educators and caregivers understand and use arts activities and processes in their work. The Early Starts grant program is funded by the Maine Arts Commission and the Office of Child Care and Head Start. Early Starts is administered by Maine Roads to Quality.

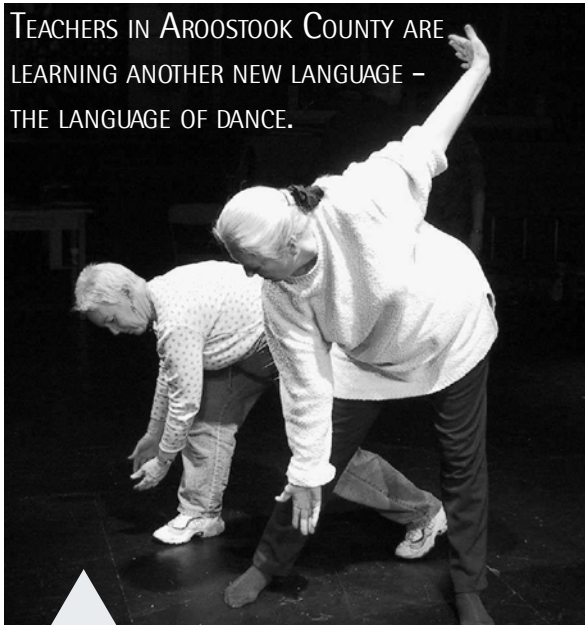
BENJAMIN RIGGLEMAN, 4, WORKS OUT FEELINGS ABOUT SPOOKS AND GHOSTS IN HIS PAINTING CALLED "A GATHERING OF SPIRITS," CREATED DURING THE HALLOWEEN SEASON.

Benjamin is part of a Saturday morning visual arts workshop held at the Topsham Public Library and sponsored by the Topsham Recreation Department. The class, taught by visual arts teacher, Robin Brooks, provides a variety of materials for children to explore. Children investigate the basic art

elements of line, shape and color and use books to open windows into the wider world of art - children's books, picture books and books of photographs of paintings. Children's drawings and paintings are used as the springboard for their story telling or writing.

Robin Brooks is one of many artists who work with young children and is listed in the Early Starts roster.

TEACHERS IN AROOSTOOK COUNTY ARE
LEARNING ANOTHER NEW LANGUAGE –
THE LANGUAGE OF DANCE.



PHOTOS BY BILL DUNCAN



PRISCILLA DAIGLE (RIGHT), RETIRED ART TEACHER, MAINE ARTS COMMISSIONER, AND PAL CO-CHAIR FOR MSAD #27 PARTICIPATES WITH HER COLLEAGUES IN A PROFESSIONAL DEVELOPMENT WORKSHOP SPONSORED BY THE CENTRAL AROOSTOOK COUNCIL ON EDUCATION. "USING DANCE IN THE CURRICULUM" WAS LEAD BY DAVID LAMON, PROFESSIONAL DANCE ARTIST FROM MT. DESERT.



SQUIDGE DAVIS AND PARTNERS EXPLORE SPACE DURING A WORKSHOP LEAD BY DANCE ARTIST KELLY DOREMUS STUART DURING THE EARLY STARTS ARTIST TRAINING WORKSHOP.

JANINE BLATT AND NANCY 3 HOFFMAN PARTICIPATED IN THE EARLY STARTS ARTIST TRAINING WORKSHOP. GRANTS ARE AVAILABLE THROUGH EARLY STARTS TO BRING ARTISTS INTO CHILD CARE FACILITIES TO CONDUCT ARTS WORKSHOPS FOR STAFF AND PARENTS.



MAINE DANCE EDUCATOR fellowships FELLOWSHIPS AVAILABLE

The Bates Dance Festival is offering a limited number of partial and full tuition fellowships (funded by the Maine Arts Commission) to current and aspiring dance educators who have demonstrated a commitment to dance education in K-12 school settings. Those interested should contact Alison Hart, Registrar, at 207/786-6381. Applicants must submit a festival application and the \$95 registration fee, a resume of related work experience and a one page letter articulating their interest in dance education and how this fellowship will support their goals. Notification will be made by April 30.

Grab Your Partner & Come on Down DANCE FUTURES II

DANCE EDUCATION IS GROWING IN PUBLIC SCHOOLS IN MAINE. Due, in large part, to the inclusion of dance in the Maine Learning Results, many more students are do-si-do-ing, stretching and contracting or jigging and freezing in schoolrooms and gymnasiums across the state. The benefits of dance education are many – spatial acuity, cardiovascular health, expressive and recreational outlet, life-long social/physical activity, tool for kinetic learners. Some children have had access to private dance lessons. However, all children deserve an opportunity to stretch their minds as they stretch their bodies through dance and creative movement education.

Dance artists, educators and advocates gathered for the second Dance Futures Conference in mid-February. Internationally acclaimed dancer and choreographer Bill T. Jones was the keynote speaker and National Dance Education Organization director Jane Bonbright offered her perspective of national dance education and where Maine sits in relation to other states.

A panel of dance educators who have been successful at developing dance programs in their respective

schools discussed the challenges and shared strategies for success. The updated, Maine Learning Results-aligned, Maine Dance Curriculum Guide was debuted.

The challenges remain the same. There is no endorsement of dance educators for Maine public education. The Dance Education in Maine Schools (DEMS) committee on certification has followed the process. The next move has to be on the part of the Department of Education and the Maine State Board of Education. (Theater is the other Learning Results content area without teacher endorsement.) The number of qualified dance educators and visiting dance artists in Maine is limited. Dance requires space, which is often at a premium in schools. Many people are still uncomfortable with the idea of dance education even though dance is part of every society's cultural heritage.

Still, dance grows. Get involved. Dance has great partners in Maine. Join Dance Education in Maine Schools; Maine Association for Health, Physical Education, Recreation and Dance; Downeast Friends of Folk Arts or other dance advocates and do-si-do.

japanese & asian arts in brooklin school

PART OF THE FINE ARTS CURRICULUM AND A FOCUS FOR THE ARTS IN EDUCATION COMMITTEE IN UNION SCHOOL 76/CSD 13

CONTRIBUTED BY PEGGI STEVENS

It all started last year when I applied for a Fullbright Memorial Fund Teacher's Scholarship and was granted it! This school year the whole school team joined me in agreeing to teach something Japanese to their students. We were all going to learn more than we knew and learn it together. What more could an art teacher ask? This was what I call true integration. This integration also filtered over into my position as the chairperson of the Arts in Education Committee in Union 76/CSD 13 (Brooklin, Sedgwick, Deer Isle/Stonington Elementary and High Schools). In my Fullbright proposal I committed to bring Asian and Japanese arts to at least 500 students and teachers in this union through performances and workshops.

Before I left for Japan, Brooklin had an artist-in-residence who offered various workshops on things Japanese - origami, bookmaking, cooking, and Japanese history and contemporary life. This residency set the foundation for what was to come. For Halloween, students and teachers made giant black origami cranes to decorate the school.

The Fullbright Scholarship sent me to Japan for three weeks with 200 teachers from all over the United States. We learned about Japanese culture, government and education. We visited schools (all grade levels), lived with Japanese families, and ate lots of good Japanese food. We saw Kabuki Theater, shopped till we dropped, visited museums and attended all day workshops. We absorbed an enormous amount of information.

As an art teacher, I came away feeling the Japanese live their lives surrounded by beauty. I noticed this in the fresh flowers in the student bathrooms (put there by a student or teacher) and in the presentation of food that always looks as beautiful as it tastes delicious. Beauty is all around them.

Art classes are more controlled than in the United States, but the work I saw was well done and completely finished. Detail is important. Works, even though very controlled, showed the personality of the artist. They were by no means mechanical. I came back to the states with lots of pictures and ideas. Now my job was to bring them into reality with my students and my fellow teachers. In my K-8 elementary school we have been working to align our curricula with the State of Maine Learning Results. Not only could I align my whole curriculum, but I could also teach students about Japan and Asia through the arts. My students would learn about the culture by creating art in the style of that culture - not at all a unique idea, but one not tried before in my school. This year my whole art curriculum had a Japanese twist to it. Everything was done by linking in some way to Japanese or Asian art or culture.

As the school year ends and I reflect on the accomplishments of my students - what they have learned and how they have displayed that knowledge - I feel extremely



rewarded. I have seen them embrace this year with excitement and enthusiasm. I have witnessed this not only through their art, but through the Asian twist that classroom teachers have integrated into their subject areas.

"As an art teacher,
I came away feeling
the Japanese live
their lives
surrounded by
beauty."

When I returned from Japan I brought many pieces of art, pottery, clothing, fans, kites, videos, books, and art supplies. The school library became a Japanese and Asian museum. Students have used it all year long for source material for their projects. The school has had a "Japanese Arts Festival" evening in which students performed Haiku poems, sang and danced. They took parents on guided tours of their own Japanese and Asian style artwork that hung throughout the school. The evening concluded with Japanese appetizers of Nori rolls and cucumbers. Seeing my students show their parents what they had learned in the last few months gave me one of those moments in life that every teacher loves -

those moments when it all makes sense and you know why you are a teacher. Nothing in the world is better than that feeling.

Students and teachers in Brooklin School and in other Union 76/CSD 13 schools are a little richer in their awareness, knowledge and understanding of the Japanese culture. This year and this project were made successful by

LESSONS IN JAPANESE/ASIAN ART-RELATED PROJECTS DONE BY CLASSROOM TEACHERS

- Japanese brushstroke based on traditional Japanese paintings of nature
- Scratch art also based on traditional Japanese paintings or drawings
- Miniature Japanese paper screens using traditional subject matter
- "Chop" mark stamps
- Ceramic bowls based on Japanese-style pottery
- Calligraphy based on Chinese characters
- Relief carving or three-dimensional woodcarving
- Tissue fish windsocks based on Japanese festival
- Bunraku-style puppets
- Three-dimensional models of shrine or pagoda-style buildings helped us study architecture
- Japanese fans to go with the kimonos the PTF helped make and which were worn by students in the "Japanese Arts Festival"
- Mural done by a whole grade to display Japanese flora and fauna
- Traditional paper dolls
- Handmade Japanese paper invitations using origami folds. (Students used these in an "empty bowl" fundraiser they had.)
- E-mail pen pals in the same grade in Japan. These e-mails were posted along with photos so the rest of the school could see them.
- Museum trip to the Maine State Museum to see an exhibit of Maine's Japanese sister state, Aomori, which means Bridges Through Time
- Samurai study by classroom teacher. Visual posters made by students and displayed for rest of school. Kimonos and Obi's made by parents and teachers for "Japanese Arts Festival" Union wide performance (three district schools-approximately 500 students and teachers) using Bunraku style puppets. This performance is accompanied by study guides that help teachers with background information and enhances the integration of this performance into their curriculum.

an Arts in Education Committee that fully supported the Japanese/Asian theme and helped carry it out in their respective schools. The support given by the administration and the local school boards in each town has been supremely important. To change or enhance a curriculum in anyway is always a team effort. I feel I had good a team. We had support through local school budgets, PTF volunteers, collaboration between teachers and principals, and many resources of wealth and knowledge in the communities. The door to Japan has been opened. My wish is that students will feel comfortable walking through it. Thanks to all who made this possible.

[Peggi R. Stevens is the Art Teacher and Computer Coordinator, K-8, and the Arts In Education Committee Chair for Union 76/CSD 13]



News & information from the MAC Arts

AIE RESOURCES, FUNDING AND ADVOCACY

BRAVO NETWORKS have theater education information and a workbook, as well as other opportunities on their site. "At Bravo, we believe that the arts should be a vital part of every child's education, which is why Bravo is introducing a major new initiative for BRAVO ON WITH THE SHOW. This is our opportunity to bring theater arts to kids." Call 1/800-531-0002 or www.bravotv.com/bravoonwiththeshow/index.html

COMPUTERS FOR LEARNING - The General Services Administration donates surplus federal computer equipment to schools and educational nonprofits, giving special consideration to those with the greatest need. Application deadline: ongoing. www.computers.fed.gov

MARCOPOLO PROFESSIONAL DEVELOPMENT GRANT PROGRAM - The MCI WorldCom Foundation provides states and school districts with on-site professional development for K-12 teacher trainers on how to incorporate Internet content into the classroom. The training sessions use print and online materials developed by the MarcoPolo Partnership - a consortium of leading educational organizations dedicated to creating high quality internet content for the classroom. Professionally trained internet education specialists lead the training sessions, and all attendees receive copies of the MarcoPolo Teacher Training Kit. Application deadline: ongoing. www.wcom.com/marcopolo/training/request.shtml

eSCHOOL NEWS SCHOOL FUNDING CENTER provides information on grants, funding sources and technology funding. www.eschoolnews.com/resources/funding/

DEPARTMENT OF EDUCATION FORECAST OF FUNDING lists most programs and competitions under which the Federal Department of Education has invited or expects to invite applications in FY 2002. www.ed.gov/offices/OCFO/grants/forecast.html

WWW.MAINEARTS.COM/RESOURCES/OPPORTUNITIES.HTM

THE MAINE ARTS COMMISSION WEB PAGE UPDATES ITS LIST OF OPPORTUNITIES BI-WEEKLY. CHECK REGULARLY FOR INFORMATION ABOUT GRANTS AND OTHER RESOURCES.

ABCs OF LEGISLATIVE ADVOCACY

The Arts are Basic Coalition (ABC), an organization of statewide arts education service organizations, has been active in the political advocacy arena since its inception 18 months ago. Leaders from the statewide arts education discipline-specific organizations for dance, music, theater, visual arts and the Maine Alliance for Arts Education and VSA arts of Maine met throughout last school year to develop ways to work together to address arts education challenges in Maine.

The organization determined its first task is to work to assure that arts education is actively supported in any education legislation. To this end the group recommended changes to LD 1760 (the Department of Education's legislation concerning implementation of the Maine Learning Results) and offered testimony on behalf of that legislation. The Maine Alliance for Arts Education acted as secretary and communications contact for ABC.

In recent months ABC has carefully reviewed the rules that put teeth in the law passed last session. ABC made recommendations for changes to Chapter 127 and Chapter 125 that would, if accepted, put implementation of, and planning for, assessment in the Visual and Performing Arts on a similar time schedule with all other content areas of the Maine Learning Results. Maine Arts Commission Arts in Education Associate, Nancy Salmon, noted, "more than half of Maine school districts have viable three-year plans for improving arts education. All school districts have been offered technical and funding assistance to develop such plans through our Partners in Arts and Learning program. There is no compelling reason that implementation and assessment of the Visual and Performing arts should not be included in every school system's Comprehensive Education Plan. To extend the timeline for including the arts in such plans denies a full education and access to important educational tools to our young citizens."

ABC will continue to advocate for full implementation of the Learning Results. Other activities the group is considering include regional information sessions for school administrators and legislators.

For more information about ABC contact Carol Trimble at 667-7707 or maae@acadia.net or Nancy Salmon at the Maine Arts Commission.

"THERE IS NO COMPELLING REASON THAT IMPLEMENTATION AND ASSESSMENT OF THE VISUAL AND PERFORMING ARTS SHOULD NOT BE INCLUDED IN EVERY SCHOOL SYSTEM'S COMPREHENSIVE EDUCATION PLAN."

in Education Program news & info

GRANT WRITING TIPS

Know your idea, then find the grants/resources that will support your idea. (Not the other way around.) Before you begin to write or research funding resources, **know in detail:**

- WHAT** you want to do
- HOW** you plan to do it (where, when, with whom, what materials, etc.)
- WHY** you want to do it
- HOW** you will know when it's done and how well it went (evaluation)
- WHAT** change you expect as a result of having done it
- WHICH** factors give you a reasonable chance of succeeding

FUNDING PLAN . . .

Most applications have a budget form to complete but in all cases consider the following:

- Personnel: paid/volunteer, amount of time, artistic, administrative
- Materials/supplies: office, artistic
- Services: printing, telephone, photocopying
- Equipment: rental, lease, purchase
- Space: rental
- Marketing: publicity, posters, TV
- Evaluation: surveys, consultants, testing, statistics gathering/compiling
- Documentation: film developing, photographer, videographer, printing
- Other: many grants ask for a match (cash or in-kind)
 - in-kind—attach a reasonable dollar amount to the cost of volunteer labor/time, space usage, materials, professional services
 - identify source of cash match

CHANGING OF THE GUARD AT MAAE

At its December meeting, the board of the Maine Alliance for Arts Education paid tribute to Chair Gail Scott, whose term ended in December. Gail was praised for her long-time service to MAAE. She has made outstanding commitments of time, energy and expertise to the organization, and provided strong leadership during a time of tremendous organizational growth.

The board has selected Victoria Woodhull, Associate Director of the Farnsworth Museum, as its next Chair.

Victoria previously served as Treasurer of MAAE.

In October the Alliance saw a change in its Executive Director. Kit Pfeiffer resigned from MAAE to become the Education Director at Bay Chamber Concerts. The board selected Carol Trimble of Lamoine as the new Executive Director. Most recently Carol has been the Hancock County Regional Director. She has also chaired the board in years past.

The Maine Alliance for Arts Education is preparing

FOLLOW GRANT APPLICATION INSTRUCTIONS . . .

- Highlight instructions that are unfamiliar and pertinent to you.
- Answer questions as requested (numerically if that's requested or in essay fashion, for example).
- Contact staff with your idea and see if it is a good match with the funder's mission and priorities
- Ask for clarification or help AFTER you've read the instructions.
- Do plan ahead. Last minute applications rarely make the competitive grade.
- Get feedback on your application from someone who doesn't know your project
- Use simple sentences and proper grammar and spelling; be clear; be concise; provide enough detail to sell your proposal/project
- If allowable, send a draft to the grant maker and request feedback

AFTER YOU'VE APPLIED . . .

- You may want to call to make sure your application was received, then
- Continue to research other funding opportunities and wait to be contacted about your proposal
- If your proposal isn't funded, ask for feedback on how to improve it for next time
- If funded, complete necessary paper work to receive funds and send a note of thanks
- If the grant is from public funds let your legislators know of your appreciation of their support.
- Publicize your good work
- Complete final reporting requirements

for its annual Arts Education Advocacy Day celebration on March 13 in the State Capitol. Many artists and arts organizations will be present as will a number of legislators. The Alliance will present its Bill Bonyun Award and the Outstanding Administrator Award, honoring artists/educators and administrators who have worked to make arts education a part of all children's education.

MAAE contact: Carol Trimble at maae@acadia.net or 207/667-7707.

FROM ITS BEGINNINGS
IN THE MID-1990s TO
THE PRESENT, THE
DISCOVERY RESEARCH
PROGRAM HAS
ALLOWED COMMUNITIES
TO SURVEY THEMSELVES
AND FIND THE HIDDEN
AND PERHAPS NOT-SO-
HIDDEN JEWELS IN
THEIR BACK YARDS. IT
HAS BECOME A
POWERFUL FORCE
ENCOURAGING
COMMUNITIES TO COME
TOGETHER TO LEARN
ABOUT THEMSELVES,
BUILDING STRONGER
COMMUNITIES
THROUGH THE ARTS.

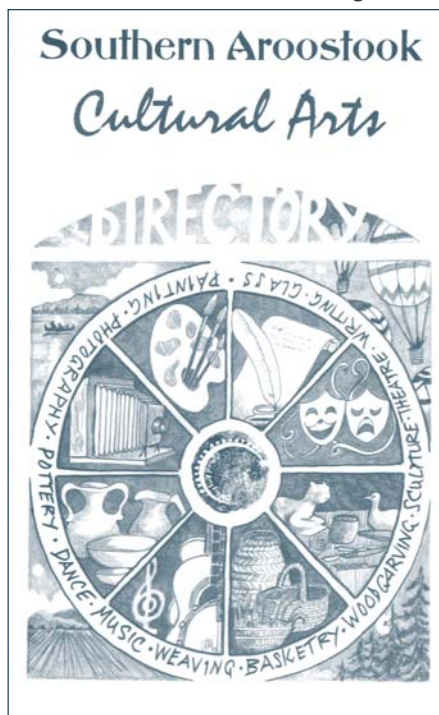
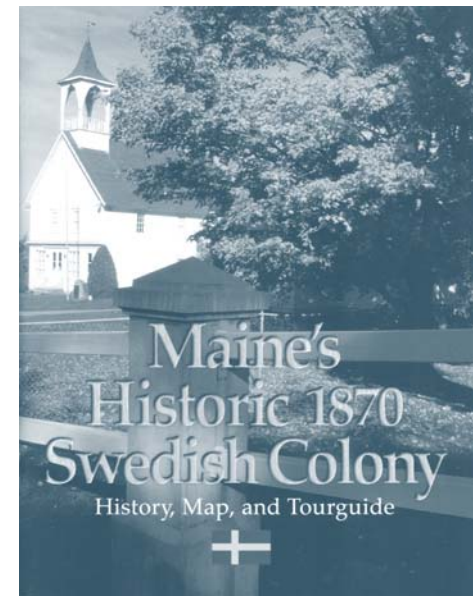
NEW DISCOVERY RESEARCH PUBLICATIONS CONNECT COMMUNITIES WITH THE ARTS

Curious about local history? Feel like learning to play the oboe, carve a canoe paddle, or weave a tapestry? Want to know where to find the best painters, photographers, musicians and storytellers? Maine residents are able to find information about just about any arts or cultural activity in new cultural directories being published around the state. In the past few weeks, five new cultural directories have been published through the Maine Arts Commission's Discovery Research program. The program allows communities to survey themselves and find the hidden and perhaps not-so-hidden jewels in their back yard.

The directories provide information about Southern Aroostook County, Piscataquis County, Somerset County, Bangor and Maine's Swedish Colony in Aroostook County. The Swedes became part of a cultural triangle in northern Maine, along with French Canadian and Anglo culture, after they were invited to colonize the northern woods. In doing so, they helped solidify American claims to the area after the Civil War. In southern Aroostook County potatoes and pines played a role in the development of the area near Houlton.

With the exception of the publication from Maine's Swedish colony, each publication provides contact information for a wide range of artists and cultural institutions, including museums, galleries and historical societies. As a result, those cultural assets become more accessible to people in the community and the wider region. Connecting the community to its own cultural assets was important to Tracy Michaud Stutzman, who coordinated the Piscataquis County Discovery Research Project. She wanted the Piscataquis directory to be more than a marketing tool for local artists. It had to be first and foremost, something for the people of Piscataquis County.

The publication from Maine's Swedish Colony focuses on local history and culture, with information about individual artists and cultural institutions on the project's companion website: www.geocities.com/maineswedishcolony



CHRIS SHRUM RECEIVES TOURISM AWARD

CHRIS SHRUM OF ROCKPORT, GRANT WRITER FOR THE NATIONAL FOLK FESTIVAL IN BANGOR, WAS PRESENTED THE MAINE TOURISM AWARD FOR ARTS & HERITAGE DURING A CEREMONY AT THE ANNUAL GOVERNOR'S CONFERENCE ON TOURISM AT THE EASTLAND HOTEL IN PORTLAND.

The Maine Tourism Association presents awards annually to nine individuals from across the state who are recognized by their peers in the tourism industry for contributing to Maine's reputation as a vacation destination.

Kim Block, WGME-TV news anchor, hosted the awards ceremony. She announced the winners in each category and outlined the reasons each person was to receive a Maine Tourism Award.

"This is always a gratifying ceremony," said Dann Lewis, director of the Maine Office of Tourism. "The purpose of the awards is to honor the so-called 'unsung heroes' of Maine's tourism industry and there is always an outpouring of respect for the work these people have done and continue to do."

Criteria for each award centers on work that reaches above and beyond the normal job requirements. "The committee looks for nominees who give visitors that extra special treatment and puts the needs of others first," Lewis said.



In nominating Shrum for the award, Bangor Mayor John Rohman, wrote, "Chris Shrum played a key role in the beginning of this process and continues to be a significant player as the 'National' unfolds. His tireless efforts for the arts, especially as they relate to tourism, started well before the festival and will continue well beyond. Without his strong efforts, the ability to capture this fantastic festival would not have been possible."

"The individuals who receive these awards each year represent a work ethic for all to emulate," Lewis said, "Without the contribution of these award winners, and thousands of others just like them, Maine wouldn't enjoy its well-deserved reputation as a great place to visit."

"WITHOUT THE CONTRIBUTION OF THESE AWARD WINNERS, AND THOUSANDS OF OTHERS JUST LIKE THEM, MAINE WOULDN'T ENJOY ITS WELL-DESERVED REPUTATION AS A GREAT PLACE TO VISIT."

The tourism industry presents a total of nine awards. They include the Governor's Award, Accommodations Award, Arts & Heritage Award, Attractions Award, Food Service Award, Public Service Award, Retail Award, Recreation Award and Transportation Award.

More than 300 attended the Annual Governor's Conference on Tourism, which is held each year to bring the industry together as a group. In addition to the award ceremony, the conference is an opportunity to network with peers and attend workshops that cover topics relevant to today's tourism industry.

DEADLINE FOR TRADITIONAL ARTS APPRENTICESHIPS IN MAY

A CANOE GLIDES SMOOTHLY THROUGH THE WATER, ITS OCCUPANT DIPPING THE CAREFULLY SHAPED PADDLE INTO THE WATER, KNOWING JUST THE RIGHT ANGLE AND DEPTH THAT WILL BE MOST EFFICIENT. WHAT MAKES THAT CANOE MOVE SO SLEEKLY THROUGH THE WATER?

Often, it is the knowledge and experience not of just one canoe builder, but a succession of builders who have passed traditional building techniques from one to another in a chain influenced by culture and place. These kinds of valuable skills are often forgotten as technology and events change our world, but they can be maintained if master artists are brought together with apprentices willing to learn. As individuals from other cultures immigrate to Maine, new artistic seeds are planted that will only grow if tended.

Traditional Arts Apprenticeships provide an opportunity for master traditional artists to pass on their skills to qualified apprentices. Traditional arts are practices that reflect a community's shared cultural heritage and are learned in an informal way, usually by example rather than through academic training. Apprentices and master artists apply to work together on a one-to-one instructional basis. The deadline for applications for Traditional Arts Apprenticeships is May 3, 2002.

FOR GUIDELINES GO TO:

WWW.MAINEARTS.COM/RESOURCES/INDV_ARTISTS.HTM#INDMDUAL OR CONTACT KEITH LUDDEN, COMMUNITY ARTS ASSOCIATE, 207/287-2713 OR KEITH.LUDDEN@STATE.ME.US

Maine artists CONTRIBUTE ORNAMENTS FOR THE WHITE HOUSE CHRISTMAS TREE AND UNCOVER ANOTHER "GEORGE BUSH" IN THE PROCESS

FALMOUTH ARTIST DEBORAH KLOTZ PARIS AND WOOLWICH ARTIST, ANDREAS VON HUENE were selected to design and craft

ornaments for this year's White House Christmas Tree. The invitation came through the Maine Arts Commission at the request of Governor Angus S. King Jr's office. First Lady Laura Bush selected this year's White House Christmas tree theme, "At Home for the Holidays." Participating artists were asked to create a miniature representation of a historic home or house of worship in his or her state.



"This has been an exciting and challenging project to work on. I saw this as an interesting sculpture assignment given the strict material and conceptual guidelines and the fact that the ornament might be viewed from top, bottom or any side," said Klotz Paris, who holds a Master of Fine Arts in Sculpture and teaches fiber and sculpture at Massachusetts College of Art in Boston and at Maine College of Art in Portland. She has exhibited at several New

England galleries and museums including the DeCordova Museum, the Fuller Museum, Maine Coast Artists, and currently is exhibiting sculpture at Emmanuel College gallery in Boston.

"For me, the challenge was to meet the guidelines yet be more than an illustration of my selected house. I wanted the piece to be a sculptural interpretation, as well as a project that I would create with some of the same materials that interest me in my own sculpture work: fibers, metal, image transfers and magnets."

During her research for the ornament at the Maine Historical Society and the Greater Portland Landmarks, Klotz Paris found a structure called the Bush-Curtis House, which was built in 1845 by an African-American mariner named, coincidentally George Bush. "At first I was looking for a home that was related to the underground railroad or about an interesting woman in history," said Klotz Paris, "I liked the sense of popular

history...and was interested to find a house that marked an account of a an African-American pre-civil war landowner."

The finished ornament features three images of the front of the house at 23 Lafayette Street, on Munjoy Hill in Portland. The images were transferred onto fabric and then sewn and stuffed into a house form. Klotz Paris cut salvaged pressed tin and formed an outer shell to create the feel of a box, which opens from the top and sides. The bottom was purposefully omitted so viewers could look up and see the house pillow suspended inside.

Andreas von Huene is a designer and sculptor who works in many materials. He has been commissioned to design and construct many of Maine's best-known public art projects, including a full-scale granite tiger that greets students attending Gardiner High School. He has just finished a major project for the new Mid Coast Hospital in Brunswick that combines a carved Deer Isle granite waterfall with two three-dimensional landscapes made out of granite, marble, and black walnut.

von Huene's ornament depicts Sequin Island Light, including the light keeper's cottage, a landmark not far from his home and studio. The building was made of model aircraft plywood, with sandpaper for the

"I LIKED THE SENSE OF POPULAR HISTORY...AND WAS INTERESTED TO FIND A HOUSE THAT MARKED AN ACCOUNT OF A AN AFRICAN-AMERICAN PRE-CIVIL WAR LANDOWNER."

roof granite. The light tower was made out of turned maple and brass, and fine wirework represented the railings of the tower. von Huene described his impetus for choosing this symbol, "I had been to Sequin many times by boat, even while they were manning the station. The light keeper let me up to the upper catwalk. It was a glorious place to see Mt. Washington in one direction and Monhegan in the other. Sequin has been the symbol of

home and homecoming to so many mariners. What greater salute could there be to this region of shipbuilders and mariners?"

Both Klotz Paris and von Huene have been recipients of the Maine Arts Commission's Individual Artist Fellowships, in sculpture and design arts respectively. The "artists" Christmas tree was unveiled Dec. 3 and Klotz Paris and her husband attended the ceremony and reception at the White House. After thier display on the White House Christmas tree, the Klotz Paris and von Huene ornaments, along with those of artists across the country, will become part of the permanent White House art collection.



(ABOVE) BUSH-CURTIS HOUSE BY DEBORAH KLOTZ PARIS. IMAGE TRANSFER ON FABRIC, PRESSED TIN, DIGITAL IMAGE ON MAGNETS

(LEFT) SEQUIN ISLAND LIGHT BY ANDREAS VON HUENE. MODEL AIRCRAFT PLYWOOD, SANDPAPER, TURNED MAPLE, BRASS, AND FINE WIREWORK.

(BOTTOM LEFT) DAVID AND DEBORAH KLOTZ PARIS WITH FIRST LADY LAURA BUSH IN FRONT OF THE WHITE HOUSE CHRISTMAS TREE.

Wabanaki Arts Center opens in Old Town

The Maine Indian Basketmakers Alliance (MIBA) opened the Wabanaki Arts Center in Old Town in December 2001. The Alliance is a non-profit organization dedicated to preserving the traditions of ash and sweetgrass basketry among the four tribes in Maine. The gallery has a wide selection of brown ash and sweetgrass baskets made by members of the Passamaquoddy Tribe, Penobscot Nation, Houlton Band of Maliseet Indians and Aroostook Band of Micmacs.

Other items for sale include carvings, jewelry and dolls made by tribal members and a guidebook, videos and CD's by and about the Native American culture in Maine.

In addition, there is an exhibition that includes antique baskets, tools and photographs. The sale of all baskets benefit the artisan and support the non-profit programs of MIBA, such as apprentice-

ships, basketry workshops and annual gatherings of weavers.

Wabanaki basketmakers have been making and selling baskets locally and to summer visitors for generations. Traditional ash and sweetgrass basketry, practiced in tribal member homes in the various reservation communities, has long been an important part of the income in many Wabanaki homes. Today, tribal members continue this practice with the hopes of encouraging younger family members to continue the traditions. By providing certainty in the marketplace, in the form of a retail outlet, younger generations of

basketmakers will be able to realize a decent living and carry on the basketmaking traditions of their tribes.

In late spring 2002, the Wabanaki Arts Center Gallery will have a grand opening celebration.

By providing certainty in the marketplace, in the form of a retail outlet, younger generations of basketmakers will be able to realize a decent living and carry on the basketmaking traditions of their tribes.

WINTER HOURS AT THE WABANAKI ARTS CENTER ARE THURSDAY THROUGH SATURDAY FROM 10 A.M. TO 5 P.M. FOR MORE INFORMATION, CONTACT THE CENTER AT (207) 827-0391 OR SEND AN E-MAIL MESSAGE TO WABANAKIARTSCTR@AOL.COM

THERE IS STILL TIME . . .

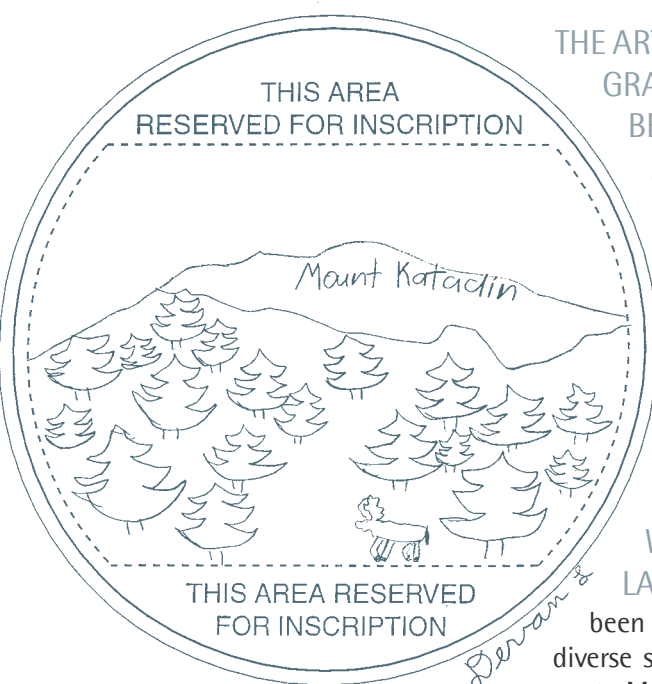
THE MAINE ARTS COMMISSION'S INDIVIDUAL ARTIST FELLOWSHIP AND TRADITIONAL ARTS APPRENTICESHIP DEADLINES HAVE CHANGE FROM THE FIRST WEEK IN FEBRUARY TO MAY 3.

INDIVIDUAL ARTIST FELLOWSHIPS of \$3,000 each are awarded over a two-year rotating cycle. Visual arts, design arts, film/video, scriptwriting, and traditional crafts are the eligible categories in even-numbered years. Writing, performing arts, radio, and traditional performing arts are the eligible categories in odd-numbered years. Funds are unrestricted and awards are based solely on the criteria of artistic excellence.

FOR GUIDELINES GO TO:

WWW.MAINEARTS.COM/RESOURCES/INDIV_ARTISTS.HTM#INDIVIDUAL OR CONTACT KATHY ANN SHAW, CONTEMPORARY ARTS ASSOCIATE, 207/287-2750 OR KATHY.SHAW@STATE.ME.US

The Maine State Quarter: the Student View



THE ARTS IN THE CAPITOL PROGRAM, ACTIVE SINCE THE BEGINNING OF THE KING ADMINISTRATION, HAS PROVIDED THE VEHICLE FOR THE MAINE ARTS COMMISSION AND THE FIRST FAMILY TO PRESENT CLOSE TO 100 EXHIBITIONS AND SPECIAL PROGRAMS FOR MAINE CITIZENS, STATE WORKERS AND STATE

LAWMAKERS. The attempt has been to present a balanced, but diverse schedule of events which represents Maine's art traditions and treasures, to provide access for Maine's arts

presenters, artists and performers, and to highlight Maine's breadth of regional, artistic and special populations.

The focus on the creativity of Maine school children is an important focus of the program. Examples of this from the past five years of programming include: the performance by a mid-coast elementary school "Speaking Chorus" that read poetry along with Governor King during Maine Poetry Day; an exhibition of student work along side the work of their mentors for the Haystack Mentors and Students exhibition; and – in collaboration with the Maine State Planning Office's Maine Coast Week poster competition— two exhibitions of works by high school students from around the state.

Through March 8 an exhibition of the work of Western Maine students of all ages can be viewed at the office of the Maine Arts Commission. "The Maine State Quarter: The Student View" features renditions depicting what students believed should appear on the much-publicized "Maine State Quarter."

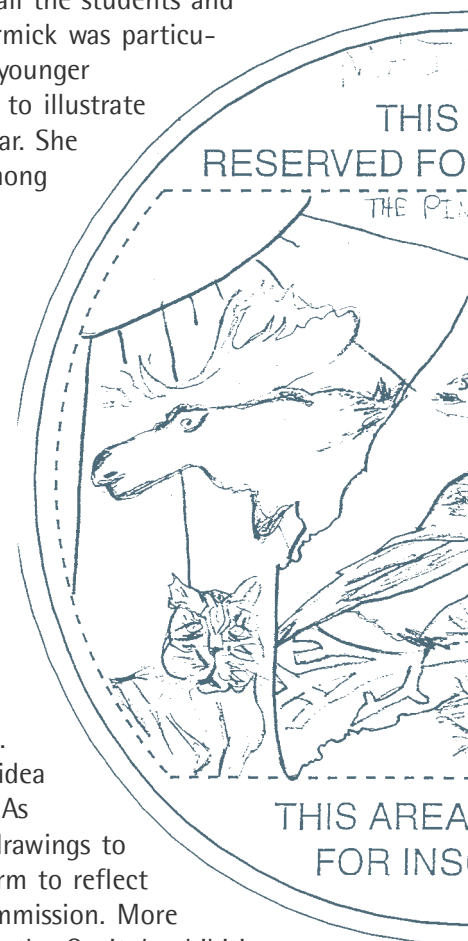
The United States Treasury began the 50 State Quarters™ program in 1999 and honors States in the order in which they ratified the Constitution and joined the Union. The Governor's Commission on the Maine State Quarter Design, chaired by State Treasurer Dale McCormick met in May 2001 to review over 175 concept drawings and suggestions from the Maine public, including students. McCormick stated, "I have my own State Quarter Collection at home and I can't wait until ours comes out." In a letter thanking participants for submitting ideas she stated, "Thank you so much for the energy and creativity you put into your Maine Quarter Design...Although each submission was unique, there was a vibrant

common thread of Maine pride woven into the designs. Everyone who submitted an idea was truly a winner. Thanks so much to all the students and interested Mainers who sent us designs." McCormick was particularly taken by the simple concepts among the younger students and will be using some of the designs to illustrate a Treasury document to be printed later this year. She stated, "Some of the children's designs were among the best we received."

The Governor's Commission on the Maine State Quarter had the thoughts of Maine school children at the center of its mission right from the start. However, the big push in Western Maine was single-handedly spearheaded by Anna C. H. Lyon, Assistant Vice President, Marketing Director, Franklin Savings Bank, Farmington.

Starting well before the Governor's Commission released its prospectus for design concepts, Ms. Lyon was handing out forms to the children of her customers, inviting them to illustrate their ideas based on information from the U. S. Mint. Many teachers in her region picked up on the idea and used the bank's forms in class assignments. As entire classes of students began to send their drawings to Governor King's office, Ms. Lyon adjusted her form to reflect the published specifications of the Quarter Commission. More teachers responded, and the idea for an Arts in the Capitol exhibition was born.

The Maine Arts Commission thanks Franklin Savings Bank for its generous sponsorship of The Maine State Quarter: The Student View, which will find a home at the Bank and possibly in other western Maine locations, after its run at the Maine Arts Commission office.



(ABOVE) MAINE STATE QUARTER CONCEPT BY CASTINA FROST, RANGELY LAKES REGIONAL SCHOOL.

(LEFT) MAINE STATE QUARTER CONCEPT BY DEVAN LORRAIN, JAY ELEMENTARY SCHOOL.



The Maine State Quarter Design competition

HAS SHOWN JUST HOW IMPORTANT MAINE, AS AN ICON, IS TO THE PEOPLE WHO LIVE, WORK AND RAISE THEIR FAMILIES HERE. ALTHOUGH SEVERAL EXPECTED THEMES WERE REPEATED — LOBSTERS, LIGHTHOUSES AND MOOSE — STUDENTS, IN PARTICULAR, WERE NOT AFRAID TO EXPRESS THEIR VISION OF MAINE.

Devan Lorrain

[JAY ELEMENTARY SCHOOL]

"I chose this idea because it is what I think of when I think of Maine. The moose symbolizes the Maine state animal. The trees show people that not just Maine's coastline is beautiful. Mt. Katahdin stands for the highest point in Maine. All together they form a beautiful landscape."

Castina Frost

[RANGELEY LAKES REGIONAL SCHOOL]

"Since we are drawing a quarter for Maine, [I am drawing a Coon Cat] because [it is] Maine's cat. I drew White Pine trees because Maine's tree is a White Pine. I drew a bee because Maine's insect is a Honeybee, and that's the same reason I drew a moose and a landlocked salmon. I also drew a sun on one side of the quarter because we have summer, and Maine also has winter so I drew snowflakes on the other side."

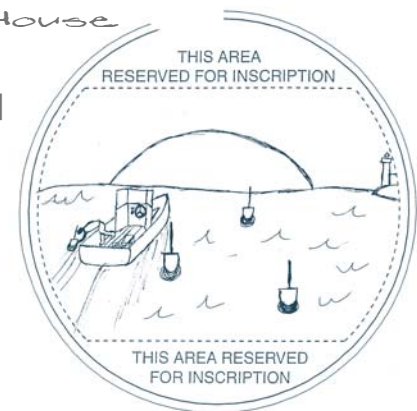
Brandon Scott

[CUSHING SCHOOL, WILTON]

"I chose to draw a lake because I thought it would be nice."

by **Vincent House**

[RANGELEY LAKES
REGIONAL SCHOOL]



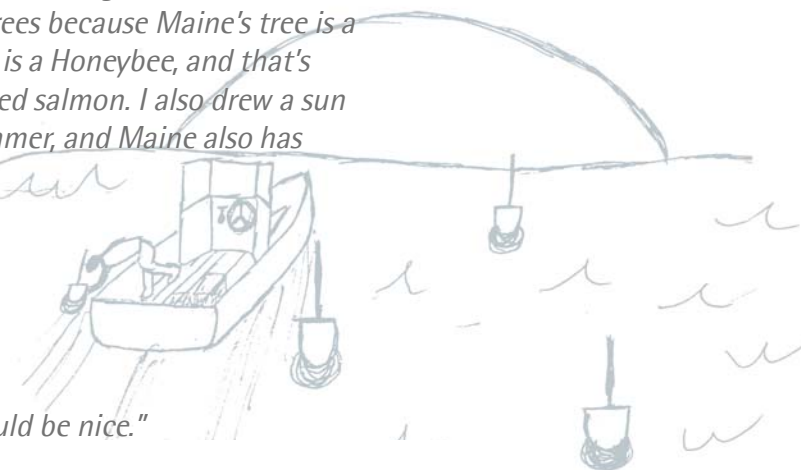
by **Sara Mulholland**

[RANGELEY LAKES
REGIONAL SCHOOL]



by **Lindsay Ellis**

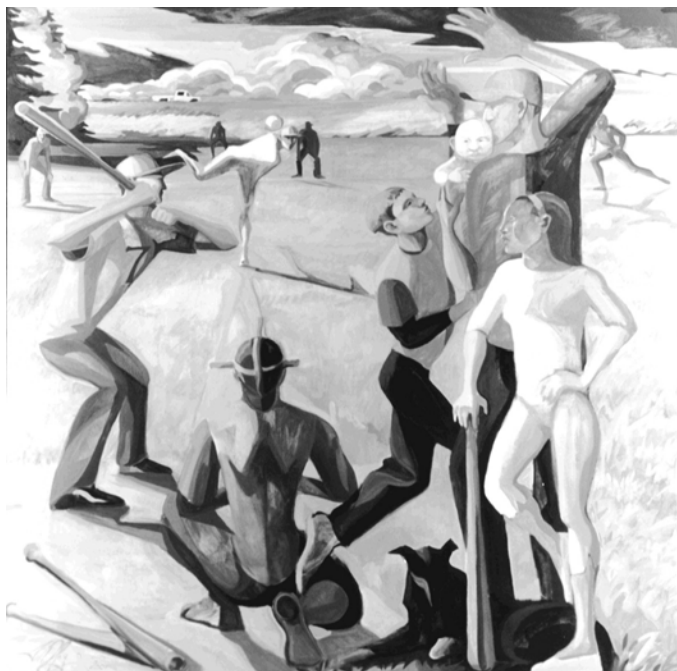
[JAY ELEMENTARY
SCHOOL]



MAINE ARTS COMMISSION

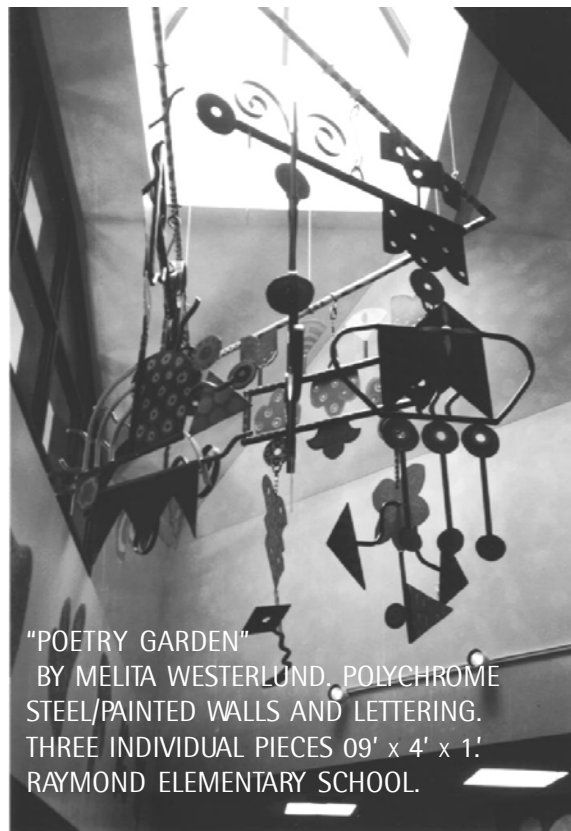
WE HAVE IMPLEMENTED A MAJOR CHANGE IN THE WAY WE PROCESS PERCENT FOR ART PROJECTS ENABLING US TO ADDRESS PROJECTS ON A TIMELIER BASIS.

We have contracted with several site coordinators to manage a number of Percent for Art projects thus allowing more projects to move forward simultaneously and creating more opportunities for artists to place their work in major public settings. The projects range from York County to the St John Valley and include nine college campuses, seven state agency offices, and ten public schools. Six projects in Kennebec County total \$428,200, six in Cumberland total \$266,000, three in Aroostook total \$56,000. The remainder includes projects in Androscoggin, York, Knox, Penobscot, Washington, Sagadahoc, Hancock and Oxford counties totaling \$370,200. That is a grand total of \$1,120,400 in Percent for Art funds for current projects statewide.



"BALLGAME"
BY JILL HOY.
OIL ON PANEL.
5' x 5'.
MOUNT ARARAT
MIDDLE SCHOOL.

We expect last fall's successful bond issues to increase the number of projects at University of Maine Campuses, the Maine Maritime Academy and other public learning centers. In addition Question Three for \$61,000,000 included improvements to airports, public transit, and ferry facilities, development of trail infrastructure and improvements to



"POETRY GARDEN"
BY MELITA WESTERLUND. POLYCHROME
STEEL/PAINTED WALLS AND LETTERING.
THREE INDIVIDUAL PIECES 09' x 4' x 1'.
RAYMOND ELEMENTARY SCHOOL.

Several projects may hold open competitions. Watch for press announcements in the future and be sure to visit the Maine Arts Commission Opportunities page at: www.mainearts.com/resources/opportunities.htm#1

The outlook for the future is very promising.

PERCENT FOR ART NEWS

intermodal facilities statewide that make the state eligible for up to \$120,800,000 in matching federal funds. Ultimately, these bond issues predict more construction projects that will qualify under Maine's Percent for Art Act.

Artists often ask what Percent for Art projects are coming up and how they may be able to submit early application to them. It is important to note here how the selection process works. Not all projects hold open competitions and therefore may not be open to all artists who want to apply. In each project, the contracting agency has final authority over the selection of artwork. An art selection committee, made up of one or two representatives appointed by the contracting agency, one or two arts professionals appointed by the Maine Arts Commission, and the project architect, selects the art. The art selection committee may choose from three different methods for selecting the art: open competition, limited competition or direct selection.

In an open competition, the committee advertises the project in various media and in the Maine Arts Commission newsletter and website. Artists send a letter of interest and describe their ideas and relevant past work to the committee. The committee may ask artists for additional information before choosing finalists. In limited competitions by contrast, committees choose finalists directly from the Public Art file collection and request proposals in the same manner as in an open competition. In a direct selection, the art selection committee unanimously selects an artist for commission or for purchase after reviewing various sources, conducting studio or gallery visit, or interviewing artists. The art selection committee then recommends commissions or purchases to the contracting agency for final approval. Please see the more specific information about how to apply for open competitions which follows.

TO FIND OUT WHERE PERCENT FOR ART PROJECTS ARE LOCATED OR LEARN MORE ABOUT THE PROGRAM, PLEASE CONTACT PAUL FARIA AT 207/287-2726, EMAIL PAUL.FARIA@STATE.ME.US

"WHEELS OF WARREN"
BY ROGER L. MAJOROV
STEEL, CAST IRON, STAIN
STEEL, BRONZE.
H 25' 10". W 7.5'. L 15'.
CONCRETE BASE: W 9'
WIND-TURNED TOP SEC
W 7' 4" L 14' 10".
WARREN COMMUNITY

INSTRUCTIONS FOR APPLYING TO OPEN COMPETITIONS

Open competitions will require a self-addressed, stamped envelope to obtain a prospectus containing specifics about a project. The prospectus will then require a letter of interest from the artist indicating ideas, the direction of past work, budget considerations, and specifics about the slides submitted for the committee to view. The letter of intent is required for application to the project. Merely requesting a prospectus is not sufficient to be considered.

Artists may send slides directly to the project address with the letter of intent, or may indicate if they have a portfolio file available at the Commission, and which slides they want the committee to review from it. The letter should be brief, and as specific as possible. The purpose is to help the committee understand the artwork and to give them some reason to believe that it will work in their space, with their audience.

Artists who have a portfolio file at the MAC office may update it at any time on an ongoing basis with new slides or other recent material. New materials must be properly labeled, in slide sheets or three-hole punched cover sheets, and be accompanied by the appropriate forms.

To request forms or information about Maine's Percent for Art Program or the Public Art files, to have a file returned for update, or to make an appointment to come in and work on a file, please call the Arts Commission office at 207/287-2724.

OPPORTUNITIES: ARTISTS WHO ARE INTERESTED IN APPLYING TO PUBLIC ART COMPETITIONS OUTSIDE OF MAINE SHOULD OBTAIN A COPY OF THE 2000-2001 PUBLIC ART PROGRAM DIRECTORY, A RESOURCE GUIDE FOR PUBLIC ART PROFESSIONALS. ORDER IT FROM AMERICANS FOR THE ARTS, WWW.ARTUSA.ORG OR 202/371-2830, FAX 202/371-0424.



ARTS AND HUMANITIES GRANTS AWARDED JULY 1, 2000 TO JUNE 30, 2001

SPONSOR	TOWN	AWARD
East Grand Chamber of Commerce	Danforth	\$1,000
Studio Theatre of Bath	Woolwich	\$2,000
Portland Adult Education	Portland	\$2,000
The Public Theatre	Auburn	\$2,000
h.o.m.e., Inc.	Bucksport	\$500
Fine Arts Boosters-Portland High School	Portland	\$2,000
Acorn School for the Performing Arts	Portland	\$2,000
Norlands Living History Center	Livermore	\$500
University of Southern Maine	Portland	\$2,000
Saco River Festival Association	Porter	\$2,000
Maine Indian Basketmakers Alliance	Old Town	\$1,870
Charlotte Hobbs Memorial Library	Lovell	\$1,870
LA Arts	Lewiston	\$2,000
Maine Jewish Film Festival	Portland	\$2,000
Pejepscot Historical Society	Brunswick	\$2,000
Wayne Elementary School	Wayne	\$1,391
Museum of African Tribal Art	Portland	\$2,000
Grtr. Waterville Area Communities for Children Coal.	Waterville	\$2,000
Maine State Archives	Augusta	\$2,000
University of Southern Maine	Gorham	\$1,050
Center for Cultural Exchange	Portland	\$2,000
Sheepscot Valley Children's House	Wiscasset	\$600
Penobscot School	Rockland	\$1,000
Bowdoin Summer Music Festival	Brunswick	\$2,000
Maine Art Museum Trail	Lewiston	\$2,000
Topsham Public Library	Topsham	\$2,000
The Seal Bay Festival	Syracuse	\$2,000
Assoc. Cult. et Hist. du Mont-Carme	Lille	\$2,000
University of Southern Maine	Gorham	\$1,700
Katahdin Area Chamber of Commerce	Millinocket	\$2,000
Arcady Music Society	Bar Harbor	\$2,000
Maine Crafts Association	Portland	\$2,000
TOTAL:		\$55,481

[Remaining] 2002 GRANT PROGRAM DEADLINES

INDIVIDUAL ARTIST PROGRAMS

Traditional Arts Apprenticeships
Individual Artist Fellowships

May 3, 2002
May 3, 2002

ORGANIZATIONAL DEVELOPMENT

ongoing

PROFESSIONAL DEVELOPMENT RESOURCE GRANTS

Workshop Presentation
Technical Assistance

May 15, 2002
April 1, 2002 & July 1, 2002



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Maine Arts Commission Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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